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*Painting and Finishing*  
*of*  
SOUTHERN YELLOW PINE

*Specification and Design Information and*  
*Data for the Use of Architects*  
*and Engineers*

Technical Bulletin No. 7.

*Southern Pine Association*

Architectural and Engineering Service Department

NEW ORLEANS ~ LOUISIANA

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# *Southern Pine Association*

## PAINTING AND FINISHING SOUTHERN YELLOW PINE

### TABLE OF CONTENTS

#### LUMBER-BUILT STRUCTURES

##### THEIR DURABILITY

#### PAINT FORMULAS

INTERIOR PRIMING  
INTERIOR BODY COATS  
INTERIOR FINISH COATS  
EXTERIOR PRIMING COAT  
EXTERIOR BODY COATS  
EXTERIOR FINISH COAT  
FLOOR PRIMING COAT  
FLOOR BODY COAT  
FLOOR FINISH COAT

#### INTERIOR FINISHING

PAINTING  
ENAMELING  
STAINING

TYPES OF STAIN  
NATURAL FINISH  
POPULAR FINISHES

#### FLOORING

NATURAL FINISH  
STAINED FLOORS  
PAINTED FLOORS

#### EXTERIOR PAINTING

PRIMING COAT  
BODY COATS

#### RECENT PAINT DEVELOPMENT

PYROXYLIN FILLERS AND FINISHES  
ALUMINUM PAINT

#### SPECIAL PAINTING PROBLEMS

### LUMBER-BUILT STRUCTURES

MOST building materials require some form of surface treatment to secure the desired decorative effects or protection from the elements. The lumber-built house properly painted and maintained is the most economical structure of all, is capable of highly decorative treatment and has a life of one hundred years or more. The durability of painted wood is not a matter of conjecture, for service tests have shown that the active agents of wood decay, moisture and fungi, are prevented from attacking wood by the protecting coat of paint, particularly preventing shrinking, swelling and internal stresses caused by frequent changes in moisture content.

Southern Yellow Pine, because of its dense structure, its workability, attractive grain marking, strength and durability is a natural choice for house framing and exterior and interior trim. Properly treated, it may be stained to any desired shade so as to retain all

the natural beauty of the grain, and it will hold paint and enamel coats of the right grade when applied in an intelligent and workman-like manner. The twin requisites for interior trim are smoothness and beauty of figure, both of which qualities are prominent in Southern Yellow Pine of either the flat grain or edge grain variety.

No paint or other finishing material should be applied to woodwork, either exterior or interior in damp weather, before plaster work in the new structure has thoroughly dried, or on unseasoned wood. When the wood trim is set before plastering is done, the woodwork should have a preparatory paint coat to prevent plaster stains and burns. When set after the plastering job is done, sufficient time should elapse to enable the plaster to dry out before erecting the trim. Wherever it is practicable, all of the exposed surfaces including the tops and bottoms of doors should receive the protecting coats of paint.



# Southern Pine Association

## PAINT FORMULAS

SUCCESSFUL painting depends upon the proper combination of pigment and oil, thorough application of the paint in well-brushed, thin-coats of sufficient number to cover, and ample time between coats to allow complete drying. Proper paints can be obtained as Ready-Prepared with either a pure white lead base or a white lead and zinc oxide base or can be Hand-Mixed with pure ingredients. Only pure white lead or combinations of white lead and zinc oxide pastes, complying with the specifications of the American Society for Testing Materials should be used. Containers of pure white lead or combinations of pure white lead and zinc oxide are obtainable in the open market. For the combination paints, mixtures of lead containing from 25 to 50 per cent. of zinc oxide give excellent results. Where ready-mixed paints prepared by reputable manufacturers are used, the manufacturers' instructions printed on the container should be followed, except when specific instructions to the contrary are contained herein.

Hand-Mixed paints for use on Southern Yellow Pine may be prepared by the following formulas. The important thing in mixing paint is to insure the thorough incorporation of the white lead or combination lead and zinc white with the oil vehicle.

### INTERIOR PRIMING COAT

100 lbs. pure white lead or pure lead and zinc  
3 gals. pure, raw linseed oil  
4 gals. pure turpentine  
1½ to 2 pts. pure turpentine dryer.

### INTERIOR BODY COATS

100 lbs. pure white lead or pure lead and zinc  
½ gal. pure raw linseed oil  
2 gals. pure turpentine  
1 pt. pure turpentine dryer.

### INTERIOR FINISH COATS

#### Flat Finish

100 lbs. pure white lead or pure lead and zinc  
2 gals. pure turpentine  
1 pt. pale varnish  
½ pt. pure turpentine dryer.

### Egg-shell Gloss

100 lbs. pure white lead or pure lead and zinc  
1½-2 gals. pure turpentine  
¾ gal. pale varnish  
½ pt. pure turpentine dryer.

### Oil-gloss

100 lbs. pure white lead or pure lead and zinc  
3-3½ gals. pure raw linseed oil  
1 pt. pure turpentine  
1 pt. pure turpentine dryer.

### Enamel Finish for Light Colors

3 lbs. pure white lead  
1 gal. pale varnish (suitable for enamel)

NOTE: The white lead should be first mixed with turpentine in the proportion of 3 lbs. of lead to 1 gill of turpentine and allowed to stand over night. The thinners should then be drawn off and the pale varnish incorporated.

### EXTERIOR PRIMING COAT (*New Work*)

100 lbs. pure white lead or pure lead and zinc  
4 gals. pure raw linseed oil  
2 gals. pure turpentine  
1 pt. pure turpentine dryer.

### EXTERIOR PRIMING COAT (*Repainting*)

100 lbs. pure white lead or pure lead and zinc  
2 gals. pure raw linseed oil  
2 gals. pure turpentine  
1 pt. pure turpentine dryer.

### EXTERIOR BODY COAT

100 lbs. pure white lead or pure lead and zinc  
1½ gals. pure raw linseed oil  
1½ gals. pure turpentine  
1 pt. pure turpentine dryer.

NOTE: For painting shingles, use 2 gals. oil and 1 gal. turpentine in place of the above quantities in the body coat.

### EXTERIOR FINISH COAT

100 lbs. pure white lead or pure lead and zinc  
3½-4 gals. pure raw linseed oil  
1 pt. pure turpentine  
1 pt. pure turpentine dryer.

### FLOOR PRIMING COAT

100 lbs. pure white lead or pure lead and zinc  
4 gals. pure raw linseed oil  
2 gals. pure turpentine  
1 pt. pure turpentine dryer.



# Southern Pine Association

## FLOOR BODY COAT

- 100 lbs. pure white lead or pure lead and zinc
- 1 gal. pure raw linseed oil
- 2 gals. pure turpentine
- 1 pt. pure turpentine dryer.

## FLOOR FINISH COAT

- 100 lbs. pure white lead or pure lead and zinc
- 1 gal. pure raw linseed oil
- 1½ gals. pure turpentine.
- ½ gal. floor varnish (for Porch Floors, use Exterior Varnish)
- ½ pt. pure turpentine dryer.

## INTERIOR FINISHING

### PAINTING

Thoroughly clean and sandpaper all wood surfaces until smooth and free of dust and dirt. All nail holes should be countersunk with a small size nail set. Brush-coat knots and sappy spots with turpentine not more than one hour previous to the application of the first coat of paint, or coat the knots with shellac. If the wood is very resinous, it can be prepared for priming by brushing on a mixture of one pint linseed oil, one pint turpentine, and one pint dryer. If a high grade prepared paint is selected for the priming coat, it should be thinned by the addition of turpentine or benzol, the usual quantity being three (3) pints to each gallon of paint. If a hand-mixed paint made by the formula specified is used it may be desirable to increase the quantity of turpentine in southern exposures to prevent blistering. The amount of linseed oil should be correspondingly decreased in this event.

After the priming coat is dry and hard, putty up all knot holes, cracks and other imperfections in the surface with a pure linseed oil putty composed of equal parts of white lead and whiting.

In repainting old woodwork, remove all loose paint, scales and dust. If liquid paint remover is used, wash off all wood surfaces thus treated with benzine, turpentine or strong vinegar applied with a brush. In repainting work with hand-mixed paint, the formula

specified for the body coat paint should be used for the first coat. Where there are no scales or cracks, sandpaper the surface gently with No. ½ or No. 1 sandpaper and dust thoroughly. Places where putty is to be applied, such as window sash, should receive a coat of linseed oil and turpentine in equal parts before putting.

For the finishing coats on either new or old woodwork, apply two or three coats of the desired color, taking care that each coat is thoroughly dry before the next is applied. If a varnish coat is desired over the paint, it should be a light colored, good wearing varnish, evenly applied. Not less than two coats of paint should be applied over the priming coat, but three thin coats of paint are preferable to two heavy coats.

### ENAMELING

The treatment for enameling is the same as for painting, including the usual thin priming coat. Next apply two Body Coats of white paint or flat white finish. The Finish Coat should be full gloss or egg-shell finish enamel in white or ivory tone as desired. The enamel may also be colored to suit any decorative scheme. Each under coat should be thoroughly dry and lightly sandpapered or rubbed with mineral wool before the application of the succeeding coat.

For a superior enamel finish, the body coats may be followed by one coat of half paint and half enamel and finished with one full-flowing coat of best enamel. This coat may also be rubbed down with pumice stone and water when dry and a second finish coat of the same enamel used resulting in a Full Gloss finish. For a Silk Finish, rub down the last enamel coat with fine pumice stone and water, clean off and finish with rotten stone and water, and finally chamois down the last coat. To obtain the Old Ivory effect, tint the last flat body coat with enough raw sienna and medium chrome yellow before applying the enamel coats, which must be tinted in like manner.



# *Southern Pine Association*

## STAINING

The run of average yard stock of Southern Yellow Pine possesses qualities of figure and grain which produce attractive stained or natural finishes. When special effects of grain and texture are desired, such as "curley grained" or "matched grained" material, it is possible to have such pieces especially selected at the mill or lumber yard. Before proceeding with the staining, the woodwork should be thoroughly cleaned and hand-smoothed with fine sandpaper, or with mineral wool for the highest grade work.

## TYPES OF STAIN

The selection of type and color of stain to be used on Southern Yellow Pine is very important. There are three general types of stains available on the market; Spirit, Oil and Acid stains. If acid stains are used in finishing Southern Yellow Pine, special precautions must be taken to reduce the raising of the grain of the wood to a minimum and should only be used where bolder craftsman effects are desired. The spirit and oil stains will produce any color or tone effect in permanent interior finish on Southern Yellow Pine, and still retain the natural beauty of the varied grain of the wood.

Apply one light preliminary coat of one part pure linseed oil to three parts pure turpentine to obviate any tendency of the heart and sapwood to take the stain unequally, or to prevent trouble from pitch that may be present in the wood. Sand-paper, after which stain to whatever tone is desired with an oil stain containing 50 per cent. turpentine. Apply the stain with a soft regulation painter's brush, the round type being preferable, and brush on with the grain of the wood. The stain should be wiped off with a soft rag or piece of clean waste as soon as it begins to set, to bring out the high lights and figure of the wood. To avoid muddy effects, the wiping should be done sometimes with the grain and across the grain as conditions demand. The proper color effect is obtained with this one

coat of stain. After staining, close all nail holes or other surface defects with putty colored to match the stain and be certain to remove all excess putty. After sandpapering the coat of stain very lightly to leave the surface smooth and free of sediment, apply two good filler coats of strong wearing body varnish, evenly flowed on, sandpapering lightly between coats and taking care that each coat is thoroughly dry and of even thickness before another is applied. For a flat surface, rub the varnish lightly with oil and pumice stone or apply one coat of flat varnish. In case the resinous content of an occasional piece of trim shows signs of coming through, the tendency will be overcome by applying two coats of the best white shellac over the first varnish filler coat. All stain finishes on Southern Yellow Pine may be improved by applying one extra coat of varnish rubbed when dry with rotten stone and water to the finest finish obtainable.

In all of the staining specifications, unless specifically noted, the stains recommended are Oil Stains. Stains of the Spirit Type may also be used with excellent results provided a sealing coat of good shellac is applied directly over the stain before placing the finish coat or coats of varnish as the penetrating spirit stain may seriously affect the drying qualities of the varnish.

## NATURAL FINISH

The bright tone of Southern Yellow Pine shows to great advantage in many situations when finished to retain the natural color. The treatment required for this effect is very simple, consisting of the application of a little varnish to protect the wood surface and to enhance its velvety lustre. After thoroughly cleaning and sandpapering the surface, apply one coat of white shellac cut with pure denatured alcohol. Cover all nail holes and other imperfections with putty colored to match the wood, taking care to remove all surplus putty. Give two coats of good-wearing body varnish evenly flowed on. If the natural color of the wood is too bright for the effect



# *Southern Pine Association*

No. 1  
GREY  
IVORY ENAMEL



No. 2  
RED  
MAHOGANY



No. 3  
SILVER  
GREY



No. 4  
BROWN  
MAHOGANY



desired, add a very little burnt sienna to the first coat of varnish. Sandpaper thoroughly between varnish coats. If a flat finish is desired, the varnish coat may be hand rubbed, but not too closely, to a dull even finish or a flat finish varnish may be used.

## POPULAR FINISHES

The following directions refer to eight popular effects resulting from stains, enamels, lacquers and varnishes of standard makes applied to dry, clear faced, Southern Yellow Pine taken from the regular run of lumber



# *Southern Pine Association*



No. 5  
WALNUT



No. 6  
ROBINS EGG  
DULL BLUE



No. 7  
OLD  
ENGLISH



No. 8  
NATURAL  
FINISH

stock sold for interior finish. These finishes are reproduced in the colored charts.

No. 1. GREY IVORY ENAMEL. The prepared surface of Southern Yellow Pine is susceptible of taking a very smooth finish and is suited for fine enamel work as illustrated in

this and the following treatment. Apply two coats of grey ivory enamel undercoat and follow with two coats of grey ivory rubbed-effect enamel.

No. 2. RED MAHOGANY. This effect is produced with one coat of mahogany oil stain



# Southern Pine Association

followed by a filler coat of white shellac and two coats of varnish rubbed to a dull finish.

No. 3. SILVER GREY. This effect is secured with an acid stain. First sponge the wood thoroughly with cold water and let dry before sandpapering. Apply a coat of silver grey acid stain, selecting the shade desired. Follow with one coat of brushed clear lacquer and rub to an egg shell finish.

No. 4. BROWN MAHOGANY. This finish is secured in the same manner as No. 2, except that a brown mahogany oil stain is applied in place of the red mahogany.

No. 5. WALNUT. Apply one coat of the selected walnut oil stain, then a filler coat of white shellac and finish with two coats of varnish rubbed to a dull finish.

No. 6. ROBINS EGG DULL BLUE. Apply two coats of blue enamel undercoat and two coats of rubbed-effect enamel of the desired shade.

No. 7. OLD ENGLISH. Apply one coat of Old English oil stain, one coat of white shellac and two coats of varnish rubbed to a dull finish.

No. 8. NATURAL FINISH. After sandpapering and cleaning, apply one coat of pure white shellac followed by two coats of varnish. Rub to a dull finish.

## FLOORING

FLOORING of Southern Yellow Pine may be varnished, stained, painted or wax finished. Success with newly stained or painted floors depends upon the choice of right materials and their proper application. The only important particular in which the film of floor paint must differ from that on a door or trim is the finish coat. The priming coat must bond firmly to the wood and must dry thoroughly before the finish coat is applied and the outer coat must become hard before the floor is used. Before treating newly laid floors, the wood must be dry, smooth and clean. Old floors which have been painted, and which are rough and scaly or thick and gummy must be cleaned down to the wood by scraping,

planing or burning or with a liquid paint remover. If liquid paint removers are employed, care must be taken to remove all traces of alkali left by the remover by washing off with benzine, turpentine or strong vinegar applied with a brush.

Porch floors or other floors subjected to moisture from damp spaces underneath should have the underside of the boards painted and the tongue-and-grooved edges filled with a pure white lead and linseed oil mixture. The following formula may be used for painting the underside of porch floors:

66 lbs. pure red lead  
34 lbs. pure white lead  
5 gals. pure raw linseed oil  
1 gal. pure turpentine  
1/4 pt. pure turpentine dryer.

Brief directions are here given for finishing Southern Yellow Pine Floors; these processes are treated in greater detail in Bulletin No. 2 of this series.\*

## NATURAL FINISH

After the floors are thoroughly cleaned, smoothed, scraped and sandpapered with the grain of the wood, apply a first thin coat of white shellac, lightly sand with No. OO sandpaper and follow with two coats of best elastic floor varnish. If a dull finish is desired rub lightly with oil and pumice stone, or if desired the gloss of the varnish finish can be reduced by going over the surface with wax and weighted brush.

## STAINED FLOORS

Southern Yellow Pine floors may be stained to any tone or color desired to harmonize with the scheme of decoration or the furnishings. For an even tone effect, the main point is to insure a uniform penetration of the stain either by applying a preparatory coat of one part pure linseed oil to three parts pure tur-

\*For a full treatment of Southern Yellow Pine Flooring consult Bulletin No. 1 of this series; for Finishing Floors Bulletin No. 2; for Heavy Service Floors Bulletin No. 5.



# *Southern Pine Association*

pentine, or by using a prepared linseed oil stain containing benzol or solvent naphtha. Finish with two coats of best elastic floor varnish, and wax if desired. Waxing or finishing with linseed oil alone are not recommended for Southern Yellow Pine Floors.

## PAINTED FLOORS

The main point in painting the floor is a properly thinned first coat to insure penetration. In applying, brush out the coat well so that it is thin enough to dry out thoroughly underneath. After the priming is dry, putty all surface defects thoroughly, the putty being colored to the finished tone of the floor. When entirely dry, sandpaper carefully to remove any surplus or unevenness, and apply body and finishing coats of good white lead paints for which formulas are given.

## EXTERIOR PAINTING

**N**O PAINT should be applied in damp or freezing weather, and all interior plaster work should be thoroughly dry before finishing is attempted on the outside of the structure. The surface of the wood must be absolutely free from moisture. Weathering of the wood previously to painting is advisable in order to permit thorough seasoning; but it is generally bad practice to allow completed frame structures a very long period of seasoning before any painting is done. If a thin priming coat and a medium body coat are applied soon after erection, exposure over the summer months will permit all of the objectionable contents of the lumber to weather out, and yet keep moisture, dirt and fungi from penetrating the pores. The surface should then receive preferably two more coats of paint. If the wood has been previously painted, all old, loose paint should be removed with a wire brush. If the wood has not been previously painted, all knots and sap streaks should be brush-coated with turpentine not more than one hour previous to the application of the first coat of paint, or they should be coated with shellac.

## PRIMING COAT

Never use ochre as a priming coat; serious results are bound to follow. The thoroughly stirred priming coat, properly thinned, should be brushed out very thin. This will rapidly dry to a hard undercoating, the secret of painting success, and yet penetrate deeply enough into the wood to provide a substantial and permanent foundation for subsequent coats. If the wood is very resinous, prepare it for priming by brushing on a mixture of one pint linseed oil, one pint turpentine, and one pint turpentine dryer.

## BODY COATS

When the priming coat is thoroughly dry, close all nail holes and other imperfections in the wood with a good grade of putty. This should be followed by the application of the second and third coats of paint. If a high grade ready-mixed paint is used for these coats, it may be used as it comes from the can in accordance with the manufacturers directions. At least two coats of paint should be applied over the priming coat, but for first-class work three very thin coats are often advocated and will give much better wear than two heavy coats.

It should be remembered that the most durable results are obtained from tinted paints. Permanent colors which have been ground by machine into oil have the effect of eliminating painting defects and increase the durability of the paint at least thirty per cent.

## RECENT PAINT DEVELOPMENT

### PYROXYLIN FILLERS AND FINISHES

A recent development of nitrocellulose varnishes, lacquers, and enamels for interior wood painting and decoration afford a great saving in time and labor of application. For the filler coat, a pyroxylin solution is applied by brush, either clear or toned to any desired shade which brings up the wood texture without obscuring any of the grain. These lacquers are colored by dissolving various dyes in the



# *Southern Pine Association*

pyroxylin solution for stain effects or by grinding pigments in the compound ether solvents for enamel effects. The preparatory coat lays the grain of the wood and furnishes a tough and durable undercoat ready for finishing in twenty-four hours. It may be used on interior doors, trim and floors.

For the finish, the preparatory coat may be followed by one or two coats of varnish or wax as desired; or nitrocellulose enamel lacquers may be used, which are obtainable in black and white and in all standard colors and are applied like enamel. Colored pyroxylin lacquer dries quickly in an opaque coat and may be recoated in one hour or less, producing a surface of unusual hardness and durability. Pyroxylin lacquer must be applied freely and allowed to level itself out. Excessive brushing will cause the raising of undercoats, and result in an uneven and defective surface. Pyroxylin solution must be used to thin these lacquers.

## ALUMINUM PAINT

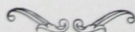
The heat insulation value of pure white and other light colored paints has been recognized as an effective insulating medium. Light colored paints have been shown by test to provide effective heat insulation by reducing heat absorption and increasing heat radiation. Among other highly reflecting paints, a priming and finishing coat for painting on wood surfaces has been perfected by mixing 20 to 25 per cent. by weight of aluminum bronze powder in a suitable vehicle. For spray painting, pyroxylin varnishes are frequently used for the liquid vehicle particularly in automobile finishes. For brush painting on wood, the vehicle used is either spar varnish or kettle bodied linseed oil, diluted with an equal volume of turpentine or mineral spirit thinners. Such paints can be secured ready-mixed or can be mixed by hand. With the pyroxylin varnish vehicle for interior use,

about one pound of aluminum bronze is mixed in one gallon of the vehicle. With the bodied linseed oil vehicle for either interior or exterior use, about two pounds of powder is mixed in one gallon of the vehicle. Aluminum paint weighs from 8 to 9 pounds per gallon as compared to 15 to 20 pounds per gallon of lead-pigment paints.

Used as a priming coat on wood, aluminum paint seals the pores from moisture, effectively seals knots, and provides a good foundation for succeeding body and finish coats. The non-transparent flakes of aluminum provide good hiding power which is particularly useful in converting dark to light colored surfaces. It is useful for every purpose for which paint is used, where the highly reflective aluminum color and good hiding and water-proofing properties are desirable. For special applications such as painting wooden patterns in foundry work, an aluminum paint made with a shellac vehicle has been found very effective in resisting moisture and permitting easy withdrawal from the sand mold as well as affording a rapid drying protective coat.

## SPECIAL PAINTING PROBLEMS

THE SPECIFICATIONS herein outlined for painting and finishing Southern Yellow Pine insure excellent results with the paints, varnishes and finishing materials obtainable from reputable paint manufacturers. Paint manufacturers of the leading brands of paints, have given special study to the painting and finishing of Southern Yellow Pine and will be glad to co-operate with architects, builders and painters in any special treatment or problem that may arise. The aim of the Southern Pine Association is to assist in the intelligent and satisfactory use of Southern Yellow Pine and, upon request, advice will be furnished as to methods and materials to meet any unusual requirements.





⑦ SPA-1 COM.

⑦ SPA-2 COM.

⑦ SPA-3 COM.

⑦ SPA-4 COM.

⑦ SPA-C

⑦ SPA-B&BEG

⑦ SPA-1 E.G.

⑦ SPA-SE&S.

⑦ SPA-1 HRT.

⑦ SPA-B&B

⑦ SPA-B&BHT

⑦ SPA-C E.G.

⑦ SPA-MERCH.

⑦ SPA-B&BHT EG

⑦ SPA-2 E.G.

## "GRADE-MARKS ON LUMBER ARE THE CUSTOMER'S GUARANTY"

—From a Bulletin of the  
United States Department of Commerce.

HERETOFORE lumber has generally been sold without any identification marks as to the grade or source of origin. This practice led to much misunderstanding and dissatisfaction on the part of the public. Buyers frequently thought that they were not getting the grade of lumber paid for, and in some cases this was doubtless a fact.

As a means of correcting the situation and making lumber buying simple and safe, a group of manufacturers comprising the Southern Pine Association undertook, in accordance with recommendations of Hon. Herbert Hoover, Secretary of Commerce, to mark the grade on the end of each piece of lumber shipped from their mills. In addition to the grade, the mark also shows the number of the mill which produced the lumber, and the official S P A label, which indicates that the lumber was manufactured in accordance with the American Lumber Standards, and that it was graded by inspectors whose efficiency is subject to frequent test and examination by official inspectors of the SOUTHERN PINE ASSOCIATION.

Regarding this movement, Secretary Hoover says:

*"The grade-marking of lumber is an excellent idea. It will tend not only toward a more economical distribution, but it is a big step toward better merchandising and will directly benefit the manufacturer, middleman, and consumer."*

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You will be certain of getting standard lumber of guaranteed grade, if you have your lumber dealer furnish you S P A grade-marked and trade-marked  
SOUTHERN PINE



⑦ SPA-3 COM. ~ ⑦ SPA-B&B HTG ~ ⑦ SPA-2 E.G. ~ ⑦ SPA-MERCH ~ ⑦ SPA-B&B ~ ⑦ SPA-C.E.G. ~ ⑦ SPA-B&B HT ~ ⑦ SPA-2 COM. ~

⑦ SPA-MERCH ~ ⑦ SPA-SESS. ~ ⑦ SPA-B&B HT ~ ⑦ SPA-2 E.G. ~ ⑦ SPA-B&B

⑦ SPA-1 COM. ~ ⑦ SPA-2 COM. ~ ⑦ SPA-3 COM. ~ ⑦ SPA-4 COM. ~ ⑦ SPA-C ~ ⑦ SPA-B&B ~ ⑦ SPA-1 E.G. ~ ⑦ SPA-SESS. ~

⑦ SPA-C ~ ⑦ SPA-2 COM. ~ ⑦ SPA-3 COM. ~ ⑦ SPA-1 HTL. ~ ⑦ SPA-B&B

TRADE-MARKED



GRADE-MARKED

SOUTHERN YELLOW PINE